

Department of English and Communication
Course Guide



FALL 2024

**General Education categories fulfilled are noted.
For a full description of categories, see the Registrar's website.**

50:192:101	Intro to Communication 90 Online	Gimbal	
50:192:232	Computational Thinking: Creative Thinking Cross listed with 50:209:230 01 MW 9:35- 10:55	DuBose	
50:192:281	Public Speaking 90 Online	Gimbal	
50:350:106	Literature Appreciation 90 Online	Ledoux	AAI
50:350:201	Introduction to English Studies 01 TTh 2:00- 3:20	Hostetter	AAI
50:350:225	Poetry 90 Online	Hoffman	AAI , LC
50:350:300	Foundations of Literature 01 MW 9:35-10:55	Habib	HAC, LC
50:350:330	Chaucer 01 TTh 9:35-10:55	Hostetter	LC
50:350:371	Exploring the Essay 90 Online	Fitzgerald	WRI
50:350:388	Women in Literature 01 TTh 11:10-12:30	Ledoux	AAI, D, DIV, INT, LC
50:350:395	Special Topics in Literature: Literatures of the Abrahamic Faiths 90 Online	Habib	LC
50:350:396	Special Topics in Literature: Art of Critical Thinking Cross listed with 50:842:240 01 TTh 9:35- 10:55	Fitzgerald	LC
50:350:400	Portfolio Pro-Seminar 01 M 3:45- 4:45	DuBose	
50:354:201	The Art of Film		AAI, LC

	01	TTh 3:45- 5:05	Mokhberi	
50:354:301	90	History of Film II Online	Sorrento	LC
50:354:317	01	Rich and Poor in Western Cinema MW 2:05-3:25	Fitter	EAV
50:354:391	BCC	Special Topics in Film- Contemporary Comic Literature and Film W 6:00- 8:50	Crafton	LC
50:354:391	ACC	Special Topics in Film- Great American Filmmakers of the 1970s W 3:00-5:40	Miller	LC
50:570:395	01	Special Topics in Journalism-The Gleaner 1 W 2:00-4:40	Gimbal	
50:615:201	01	Principles of Linguistics TTh 3:35-4:55	Epstein	PLS
50:615:336	01	Modern American Grammar TTh 11:10-12:30	Epstein	LQR
50:842:240	01	Reason and Rhetoric: The Art of Critical Thinking TTh 9:35-10:55	Fitzgerald	LQR
50:989:101	01	English Comp I Several	Staff	
50:989:102	01	English Comp II TTh 9:35- 10:55	Stricklin	
50:989:102	01	English Comp II TTh 11:10- 12:30	Stricklin	
50:989:109	01	Writing Lab Several	Staff	
50:989:305	90	Intro to Creative Writing Online	Grodstein	
50:989:307	90	Fiction Writing Workshop Online	Lisicky	AAI, WRI

50:989:312

Writing New Media
01 MF 12:30- 1:50

Brown **W**

Key to General Education Requirements:

AAI Arts and Interpretation
ECL Engaged Civic Learning
EAV Ethics and Values
DIV Diversity
GCM Global Communities
HAC Heritages and Civilizations
LQR Logical and Quantitative Reasoning
PLS Physical and Life Sciences

USW U.S. in the World
WRI Writing Intensive Course
XPL Experiential Learning

Key to English Major Requirements:

1800: Satisfies the Literary History
Pre 1800 requirement.
INT Intersectionality requirement

MFA in Creative Writing

56:200:516	Personal Essay Craft Course 01 M 5:00-7:50	McAllister
56:200:517	Fiction 01 Th 2:00-4:50	Zeidner
56:200:519	Poetry Workshop 01 M 2:00-4:50	Rosal
56:200:521	Multigenre Workshop 01 T 2:00-4:50	Lisicky

MASTER OF ENGLISH

56:350:509	Professional Seminar in English Studies 04 W 6:00-9:00	Fiske
56:350:529	World Literature in English/ Native American Horror 04 M 6:00-9:00	Sayre
56:350:545	Shakespeare: Reading the Plays for Social Justice 04 T 6:00-9:00	Fitter
56:350:593	Special Topics in English 04 Th 6:00-8:50	Gimbal
56:842:569	Pract Teaching Writing 01 W 12:30- 3:20	DuBose

Communication

50:192:101:90 Intro to Communication

**Online
Gimbal**

Introduction to Communication is designed to introduce the basic concepts of human communication and interaction behavior. Through lectures, online discussions, and reading materials, this course surveys communication topics related to culture, gender, identity, diversity, groups, organizations and relationships.

50:192:232:01 Computational Thinking

MW 9:35-10:55

Cross Referenced

50:209:230:01

DuBose

This course serves as a hands-on introduction to programming using a variety of coding languages including: Unity3D, C#, Processing, and JavaScript while also exploring “computer logic.” Students will come away understanding the affordances and constraints of computation as a tool and as a medium for expression. Readings, along with other supplemental video lectures, will serve as the basis for the theoretical side of the class. Here, we will step away from the lines of code and consider the broader concepts of programmatic thought: operating in discreet values, thinking in variables and functions, and some philosophical and artist implications for symbology, abstraction, and narrative. (Listed on the Course Scheduling System as Computational Thinking).

50:192:281:90 Intro to Communication

**Online
Gimbal**

Public speaking is something that everyone will have to encounter at some point in their lives, and this course will help students focus on the skills necessary for effective public speaking. This includes delivery techniques, speech-writing, persuasion abilities and the ability to critically evaluate both written and spoken speeches of others. Students will research, write and deliver several speeches in class.

LITERATURE

50:350:106:90 Literature Appreciation

**Online
Ledoux**

This course is designed for non-majors and is not writing intensive. It is intended to provide a foundation for understanding the major literary genres and aesthetic periods. Students will also gain a working knowledge of the basic tools of literary study, such as understanding point-of-view, tone, image, and metaphoric language. In addition to reading, students will take quizzes, a midterm, and a final exam.

50:350:201:01 Introduction to English Studies

**TTh 2:00- 3:20
Hostetter**

An introduction to the discipline of English Studies. The course is intended to answer the question: What are we doing and learning when we major in English? We will explore the conventions, methods, assumptions, and concerns of some of the sub-disciplines in English studies, including literature and literary criticism, creative writing, composition, rhetoric, linguistics, film/media studies. This particular version of the course takes as its subject the Anglo-Saxon poem Beowulf in order to examine it from many angles and adaptations.

This course is approved as AAI credit for Gen Ed & is a required course for the English BA.

50:350:225:90 Poetry

**Online
Hoffman**

Most of us were exposed to poetry in some form or another when we were children; indeed, children's poetry over the centuries has been extremely culturally influential, even if it has not been studied very carefully until fairly recently. This course considers the long transatlantic history of poetry written for children, from the seventeenth century through the present, and the theories that inform it. Questions we will ask and seek to answer are: What was/is the purpose of writing poetry for children and what are the intended effects? How is childhood understood/constructed at a given time and how does that bear on the type of poetry produced? What aesthetic (stylistic, formal) aspects predominate in children's poetry and why? What cognitive theories undergird it? What were/are the market conditions that produce children's poetry? What are the political and social conditions behind it? Requirements: weekly discussion posts; mid-term exam; final essay; and a final exam.

50: 350: 300:01 Foundations of Literature

**MW 9:35-10:55
Habib**

A survey, within their historical contexts, of some of the renowned texts of English literature from the Middle Ages through the eighteenth century. This course is an introduction to literature designed primarily for non-majors, though English majors are welcome. We'll study the various literary genres, including fiction, drama, and poetry, in their historical and intellectual contexts. Students will learn the basic terms of literary study and the techniques of close, critical reading. One journal and a final examination.

50: 350: 330:01 Chaucer

**TTh 9:35-10:55
Hostetter**

Geoffrey Chaucer was recognized as the “Father of English Poetry” within a few decades of his death in 1400, a reputation that has never really budged since. Yet his England was hardly a nation, & his English was only just becoming the status language in that land. To create his works at all required his intimacy with Latin & French & Italian languages & literatures. And his most well-known collection of fiction, *The Canterbury Tales*, is shot through with a cosmopolitan spirit, an awareness of the circulation of people & stories throughout the Eastern hemisphere. In this course, we’ll read some of Chaucer’s greatest hits, looking to understand the complexities of that late medieval world. We’ll have to learn Middle English as we go, but this ancestor of present-day English is not hard to learn.

This course is approved as AAI credit for Gen Ed & as a pre-1800 class for the English BA.

50: 350: 371:90 Exploring the Essay

**Online
Fitzgerald**

This online asynchronous course—part salon, part studio—is a survey of the *essay* as a literary form in the late 20th and early 21st century *and* a course in writing the essay as a vital non-fiction genre. Each week, we will read, discuss, and analyze selected 2-3 essays from the 1950s on. After several weeks we will engage in writing exercises to culminate in a revised, polished essay of 10 to 15 pages. *Salon*: In the first unit, we read *classic* American essays from the 2nd half of the 20th century by such authors as James Baldwin, Joan Didion, John McPhee, and Cynthia Ozick. In the second unit, we read contemporary American essays by figures such as Hilton Als, Eula Biss, and David Sedaris. *Studio*: Beginning with analytical exercises, we turn to composing exercises and, finally, drafting and sharing an essay (or two) as work in progress.

50: 350: 388:01 Women in Literature

**TTh 11:10-12:30
Ledoux**

This class will investigate how twentieth- and twenty-first-century women and non-binary authors from different backgrounds and time periods describe their experiences in print. We will explore whether these folks’ writing has a particular aesthetic or “voice” that sets it apart from cisgender men’s. For example, we will ask ourselves if these authors are attracted to some styles or themes more than others. By approaching texts by women and non-binary authors of different races, gender identities, sexual orientations, and social classes, we will see how diversity creates a lively dialogue about what it means to be female.

**50: 350: 395:90 Special Topics in Literature:
Literatures of the Abrahamic Faiths**

**Online
Habib**

This course entails study of selected literature from the three great monotheistic religions, beginning with their respective scriptures, and proceeding through their philosophical and literary traditions to their contemporary writings. Online. One journal and a final examination.

**50: 350: 399:01 Special Topics in Literature:
Art of Critical Thinking**

**TTh 9:35 – 10:55
Fitzgerald**

People see being able to “think critically” as one of the primary goals of a college education. What does that mean? In this course, we will find out. Using the key terms of reason and rhetoric, we will study the features of sound arguments, identify various kinds of faulty reasoning, and learn techniques for making effective arguments and countering weak ones. We’ll look at contemporary examples in the news for much of our material. We will also learn how to read and interpret data in numbers-based arguments and in visuals (charts, graphs, pictures). This is the course you can tell your parents and friends about when

they ask what you're taking! Required elements: two short analytical papers (2-3 pp), critical thinking journal, a take-home midterm, and in-class presentation. The course satisfies the Gen Ed requirement for Logical and Quantitative reasoning.

50: 350:400:01 Portfolio Pro-Seminar

M 3:45- 4:45

DuBose

A one-hour seminar in which students complete a self-directed electronic portfolio that presents their experience and achievements as English majors in relation to professional life, graduate school, and/or other post-baccalaureate goals.

Film

50:354:201:01 The Art of Film

TTh 3:45- 5:05

Mokhberi

This course covers the fundamental elements of motion picture style, including story conventions, image, movement, editing, and sound and considers how they can be utilized to create an emotional response in an audience. We will examine these topics through weekly feature film assignments and in class analysis of numerous clips from a wide range of contemporary films, commercials and video clips (including TikTok). Course requirements: Weekly feature film viewing with one-page reaction paper plus two scene analysis exercises. Fulfills the AAI General Education category. Counts toward the interdisciplinary film minor.

50:354:301:90 History of Film II

Online

Sorrento

This course will survey world cinema from the end of World War II to the new millennium, with attention to developments in film style. We will begin with post-war works in the US and abroad, including *Sunset Blvd* (1950) and Ida Lupino's *The Hitch-Hiker* (1953), and then focus on New Wave Cinemas of the 1960s and 1970s. With attention to emerging cinemas (Mexico, Iran), we will consider the distinct developments through the 1990s, including African American film and women directors. Online discussions, bi-weekly tests, and one paper.

50:354:317 Rich and Poor in Western Cinema

MW 2:05- 3:25

Fitter

This course works through both film, with its sensory immediacy, and classic philosophic texts, with their lucid argumentation, to address one of the great problems of our time: the polarization of wealth. It tracks representation of the contrasting lifestyles of rich and poor from the Middle Ages to the late twentieth century, through ten classic movies (European and American), then complements cinematic presentations with celebrated philosophic writings, from both Left (Rousseau, Paine, Engels, Marx) and Right (Tudor Homilies, Edmund Burke, Roger Scruton). Is poverty acceptable? Are billionaires the symptoms of human freedom and fiscal health? Here are both the classic arguments, and the films which portray the human consequences of economic polarization.

50:354:391:L1 Special Topics in Film

W 6:00-8:50 (BCC)

Contemporary Comic Literature and Film

Crafton

This course will focus on 20th and 21st century parody and satire by examining examples from television programs like South Park and Saturday Night Live as well as the works of film-makers/musicians/comics like Monty Python, Mel Brooks, Jordan Peele, Key & Peele, and Weird Al. As we examine modern examples of parody and satire, we will explore the question: "What is being ridiculed or highlighted (from political figures to popular celebrities) and why? We will explore the effectiveness and limitations of these forms as tools for political change and their roles in altering literary, artistic, and humor trends.

50:354:391:A1 Special Topics in Film

Great American Filmmakers of the 1970s

W 3:00-5:40 (ACC)

Miller

This class surveys great films by trailblazing American directors of the late 1960s until the early 1980s, a period often called *New Hollywood*, *American New Wave* or the *Hollywood Renaissance*.

Films became more director-focused and true-to-life as the old studio system broke down and the movie industry experienced a major slump. Today, we are living during the *Golden Age of Television*, something that owes its edginess and spontaneity to this movement that began in the late 60s and 70s. The creative energy has now shifted to the small screen, but back in the day, movies were the thing. While revisiting these cultural milestones, **we explore how these filmmakers influenced American morality and thinking, and how they revolutionized the art of making movies, both stylistically and thematically.**

Our three papers of the semester will apply filmmaking analysis technique and contemporary theory to analyze these groundbreaking movies.

Journalism

50:570:395:90 Special Topics in Journalism-The Gleaner 1

W 2:00- 4:40

Gimbal

Using our campus as our palette, students will dive into the community around them in this hyper-local journalism course that will identify and report on stories worthy of coverage in and around Rutgers Camden. Students will initially learn what it means to cover a local beat, and the skills involved in rooting out stories that paint a picture of a community, through words and images. They will then apply those skills to explore the many facets of our university, our campus, and the surrounding neighborhood, producing breaking news stories, features and perhaps even investigative pieces about the world just outside our doors. Students will also have the opportunity to work in tandem with our school newspaper, The Gleaner, with opportunities to get stories published and shared on the paper's social media networks.

LINGUISTICS

50:615:201:01 Principles of Linguistics

TTh 3:35-4:55

Epstein

This course will serve as an overview to the scientific study of language, introducing students to the basic concepts and methods of linguistic analysis. Students will acquire the analytic skills and problem-solving techniques commonly used in the core areas of Linguistics: phonology, morphology, syntax and semantics. We will also examine the areas of pragmatics, sociolinguistics and language typology, as well as questions relating to language and culture.

Course requirements: In addition to a midterm and a final exam, students will be expected to complete a number of problem sets, drawn from a wide range of the world's languages, and also, to keep a "diary" about the grammatical characteristics of an "exotic" language.

NOTE: this course satisfies the General Education "Physical and Life Sciences" (PLS) requirement.

50:615:336:01 Modern American Grammar

TTh 11:10-12:30

Epstein

Just the mention of grammar makes most people nervous, and it makes English majors very nervous. Most English majors harbor that darkest of secrets: they don't know grammar. Worse, English majors know that they are expected to be expert grammarians, ready and able to diagram a sentence or name the parts of speech of a sentence at the drop of someone else's hat. If you suffer from grammar guilt (or even if you don't), this course is for you. You will not be expected to pretend to know what you don't, nor will you be humiliated or embarrassed by any lack of knowledge. Instead, we will see how intricate and interesting the grammar of English really is, and that learning grammar needn't be a frightening experience. We will take a linguistic approach to grammar -- we will systematically examine how language works, how to take it apart and how to put it back together. In particular, we will focus on the structure of the sounds (phonology), the words (morphology) and the sentences (syntax) of American English. We will also see how the application of grammatical concepts can help us better understand both ordinary speech and the language of literary texts.

Course requirements: The final grade will be based on quizzes, a midterm and a final exam

NOTE: this course satisfies the General Education "Logical and Quantitative Reasoning" (LQR) requirement.

Rhetoric

50:842:240:01 Reason the Rhetoric: The Art of Critical Thinking

TTh 9:35-10:55

Fitzgerald

People see being able to “think critically” as one of the primary goals of a college education. What does that mean? In this course, we will find out. Using the key terms of reason and rhetoric, we will study the features of sound arguments, identify various kinds of faulty reasoning, and learn techniques for making effective arguments and countering weak ones. We'll look at contemporary examples in the news for much of our material. We will also learn how to read and interpret data in numbers-based arguments and in visuals (charts, graphs, pictures). This is the course you can tell your parents and friends about when they ask what you're taking! Required elements: two short analytical papers (2-3 pp), critical thinking journal, a take-home midterm, and in-class presentation. The course satisfies the Gen Ed requirement for Logical and Quantitative reasoning.

Writing

50:989:102:01 English Comp II

**Several
Staff**

An introduction to writing at the college level, Writing 101 asks students to learn rhetorical flexibility as they work across genres and explore how to reach many audiences.

50:989:102:01 English Comp II

**TTh 9:35 – 10:55
TTh 11:10 – 12:30
Stricklin**

In Writing 101, you were introduced to the rhetoric of argument. As the second course in the First-Year Writing sequence, Writing 102 will build off of these skills and introduce you to methods of inquiry in order to answer questions that are meaningful to you. You will not merely rely on the research of others, but through your writing and research, you will add your own voice to these important conversations. You will generate new knowledge and turn it into something concrete. These skills will provide you with the tools you need to be an engaged and active member of the academic community and beyond.

50:989:305:90 Intro To Creative Writing

**Online
Grodstein**

Introduction to the writer's craft that surveys available genres of poetry, fiction, and creative nonfiction.

50:989:307:90 Fiction Workshop

**Online
Lisicky**

What does it mean to write fiction in 2024? In this class, we'll think about how one develops a singular voice in a time of cultural shift, which doesn't mean we'll neglect the examples of our literary ancestors. We'll consider that challenge in an encouraging, down-to-earth environment. Along the way you'll work on two short scene-based pieces, share one developed story of your own with the entire workshop, and provide brief weekly feedback to your peers. There is no midterm or final. **This class fulfills the AAI and WRI Gen Ed categories.**

50:989:312:01 Writing New Media

**MF 12:30- 1:50
Brown**

This course serves as an introduction to both media production and major ideas in new media criticism. We will engage with and create texts in several mediums (video games, podcasts, websites and more) while discussing the social and cultural impact of new forms of media.

MFA in Writing

56:200:516:01 Personal Essay Craft Course

M 5:00-7:50

MacAllister

In this course we will read a wide range of personal essays and memoir, both contemporary and canonical, and discuss strategies for turning one's personal experience into meaningful literary essays. We will discuss ethical issues in writing nonfiction as well as craft issues including structure, pacing, language, and research.

56:200:517:01 Fiction

Th 2:00-4:50

Zeidner

We will focus on all of the elements that make a successful short story or novel: characterization, plot, pacing, structure, point of view, tone. Key reading to support the discussion of students' own work.

56:200:519:01 Poetry Workshop

M 2:00- 4:50

Rosal

This is a graduate workshop in poetry. Participants will write a draft of a poem per week. We'll also read and do experiments together. Please note: this class is not based on conventional critique. Rather, we'll respond to student generated texts in organic ways through description, association, and the posing of questions. Our sessions hope to reflect back to the poet the possibilities (and limits) of reading a particular lyric text.

56:200:521:01 Multigenre Workshop

T 2:00-4:50

Lisicky

This is a workshop for prose writers interested in a cross-genre conversation of their work. What can the novelist learn from the memoirist's thoughts about inquiry? What can the lyric essayist take from a short story writer's understanding of characterization? And what does the poem, the oldest form of human expression, with its commitment to metaphor, compression, and juxtaposition, have to teach all of us? We'll think about those questions and many more, alongside all the matters of craft: voice, structure, aboutness, musicality, description, polarity, openings, closings. We'll look at brief published examples by other writers, but your own work will be our primary text. Along the way we'll work hard, look after each other, and find ways to nudge our writing toward the unexpected.

Masters in English

56:350:509:04 Professional Seminar in English Studies

W 6:00-9:00

Fiske

This course serves as an introduction to the academic and professional skills required for successful study of English at the post-graduate level. Topics will include the explication of literary texts; writing of bibliographical and critical essays; locating and documenting primary and secondary sources; understanding and skillfully deploying critical theory in literary analysis; and refining writing and critical thinking skills. Students will also be introduced to resources geared toward exploring professions related to English study, including scholarly editing, writing for publication, and teaching at different types of institutions. This course is required for the Master of Arts degree.

56:350:529:04 World Literature in English Native American Horror

M 6:00-9:00

Sayre

Native American Horror is a study of contemporary horror stories from Indigenous authors, film directors, and visual artists. These stories center Indigenous communities from around the world and dramatizing present conflicts and traumatic histories, as well mapping designs for different futures. We will be thinking about how these contemporary creators use the conventions of horror to understand the violence and violent legacies of settler colonialism as well as open up new ways of understanding Native issues in the present. Students will learn about affect theory and genre criticism in general but also study these works through the lens of Native American and Indigenous Studies (NAIS) methods, which foreground Indigenous perspectives and experiences in the interpretation of cultural artifacts. How do these stories build from and expand upon Indigenous cosmologies, temporalities, and cultural histories specific to particular communities? How can we, as scholars, attune ourselves to these other ways of knowing within a global popular genre dominated by conventions of fear and revulsion? Readings include works by Stephen Graham Jones, Cherie Dimaline, Jeff Barnaby, Nyla Innuksuk, and Cannupa Hanska Luger, among others. Student work includes a collaboratively-produced resource guide and an individual seminar project that can be creative or critical.

56:350:545:04 Shakespeare Reading the Plays for Social Justice

T 6:00-9:00

Fitter

From Coleridge to the 1980s, Shakespeare was construed as a royalist-loyalist, faithfully reproducing the ideology of a severely hierarchic society, but thereafter has been frequently reread as a master of ambiguity: too wise to harbor any political conviction, and simply invisible in the rich polyphony of his plays. This course contradicts both heuristic legacies by recovering Shakespeare the commoner, writing essentially for an audience of commoners, and by locating in the plays the contemporary political angers and the endorsements of populism which mark out Shakespeare as a dissident mind, producing for a jubilantly anti-authoritarian amphitheater. In Shakespeare's sensitivity to myriad forms of oppression we will find the foundations for defining and engaging major social justice issues of today.

56:350:593:04 Special Topics in English

Th 6:00- 8:50

Gimbal

This course offers an in-depth study of the ways that literature contributes to our understanding of and engagement with issues of environmental crisis and the possibilities of environmental justice. Students will read fiction and nonfiction that highlight issues of inequality, catastrophe, and the possibility of reparative relationships. The course will engage with a range of works, from established literary traditions of nature writing and emerging genres like "Cli-Fi," as a way to think critically about the role of the environment in our social relations as well as the public work of humanities scholarship in issues of social and environmental justice. Fulfills the Social Justice requirement.

56:842:569:04 Practice Teaching Writing

W 12:30- 3:20

DuBose

This course introduces current and future college instructors to the pedagogy of writing. A blend of theory and practice, action and reflection, the Practicum exposes students to major approaches to the design and delivery of writing instruction, from developing syllabi and crafting assignment sheets to the complexities of writing assessment and response. Its central aim is to create an environment in which writing instructors become reflective practitioners of their craft, able to teach in a range of contexts and cultures. Texts for purchase: Coxwell-Teague, Deborah and Ronald Lunsford. *First Year Composition: From Theory to Practice* (Parlor Press 2014). ISBN: 978-1602355187; Warner, John. *Why They Can't Write: Killing the Five Paragraph Essay and Other Necessities* (Johns Hopkins University Press 2018). ISBN: 9781421427102.